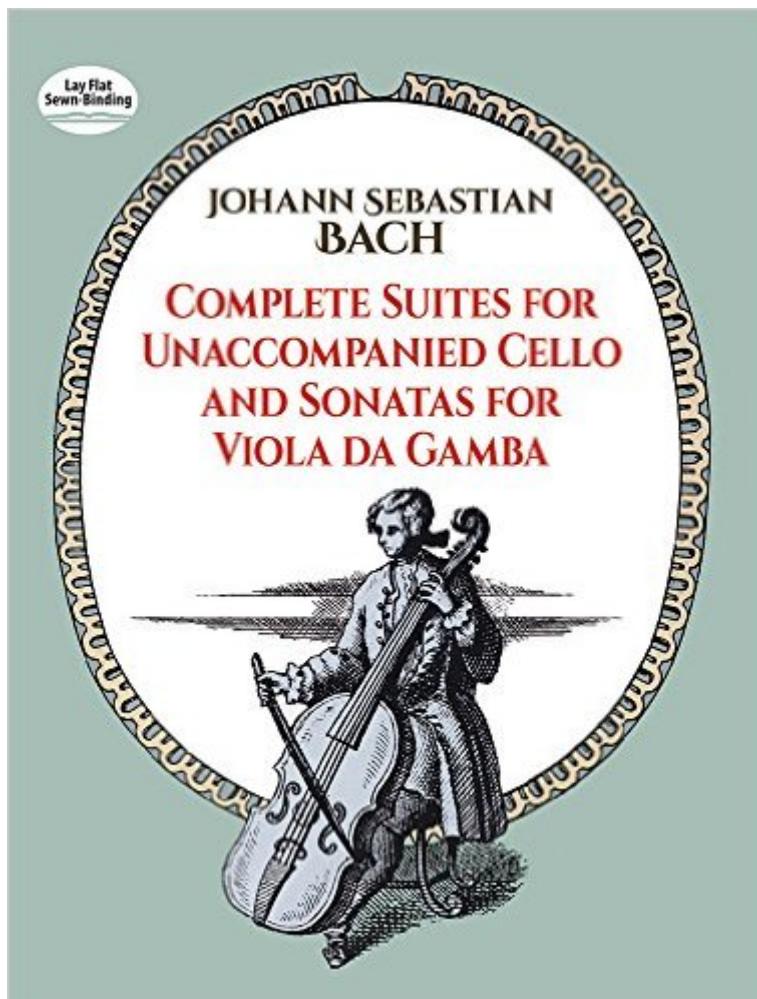


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Complete Suites For Unaccompanied Cello And Sonatas For Viola Da Gamba (Dover Chamber Music Scores)



Synopsis

This superbly produced volume brings together a group of Bach's most performed compositions: nine works that masterfully reveal the deeply resonant glories of the cello and the viola da gamba. Reprinted here from the definitive Bach-Gesellschaft edition published by Breitkopf & Härtel of Leipzig, they include the six suites for unaccompanied cello (BWV 1007-1012) and three sonatas for viola da gamba and harpsichord (BWV 1027-1029), the latter most commonly played today on the cello. Alternative versions of the last two cello suites — providing notation at concert pitch for the scordatura Suite No. 5, and normal cello clefs in place of the original alto and soprano clefs of Suite No. 6 — appear in an appendix. The cello suites, long neglected until Pablo Casals began to perform them early in the twentieth century, richly demonstrate Bach's intuitive feel for the cello, and his technical grasp of this instrument's extraordinary capabilities for musical expression. The three sonatas, among the few duo sonatas Bach composed, exuberantly demonstrate how Bach freed the harpsichord from a mere accompanying role and made it an equal partner in the duo texture. This sturdily bound playing edition features wide margins and large noteheads clearly printed on fine-quality paper. It offers both amateur and professional musicians — along with music lovers who enjoy following a live or recorded performance, score in hand — a lifetime of pleasurable study and intimate enjoyment of a select group of Bach's most universally loved and admired works.

Book Information

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Customer Reviews

This is a photographic reproduction of the 19th-century Bach-Gesellschaft Edition. At the time it was originally published it represented the first attempt at a scholarly synthesis of the available sources. It has since been surpassed in this respect by the 21st-century Baerenreiter edition which reproduces in facsimile the four 18th-century manuscript sources and which makes no judgement about bowings, which are haphazardly marked in all four manuscripts, to say the least. The Baerenreiter does offer a clear choice when the player is confronted by textual variants. The present edition makes those choices for the player and the editors are silent about the reasons for their choices, making it a less scholarly choice. With the above in mind, there are still good reasons to buy this Dover reproduction in tandem with a more modern scholarly edition: 1. The layout of the original Bach-Gesellschaft was much more compact and for the most part there are far fewer page turns than in the Baerenreiter. 2. The 19th-century typeface is quite beautiful and legible. 3. Dover uses very high-quality paper which can withstand a lot of abuse and which can take multiple erasures of pencilled markings. 4. As someone else remarked, the Bach-Gesellschaft reproduces the original clefs in the Sixth Suite, which are seldom if ever used by modern cellists; Dover has in an appendix included a version printed in standard cello clefs (bass, tenor and treble). Amusingly, this is obviously a reprint of the Vandersall Edition which is in turn a ripoff of the 1950 Baerenreiter edition edited by August Wenzinger (an excellent edition in its own right).

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